

中樂的未來

吳蠻：無論傳統或跨界， 必定要在水準之上

Wu Man: Crossover or Traditional, Perfection is the Par

吳蠻認為跨界應該是一種「出於藝術表達需要的選擇，而不是為跨界而跨界」。舞台是殘酷且現實的，究竟是言之有物，還是玩弄形式，最終沒有不被暴露出來的。真正成功「跨界」的作品裡，幾乎看不到創作者談論跨界這個議題，因為對於他們來說，意念是否被成功表達並被接收了，是唯一有意義的事，其他僅僅是素材的選擇罷了。

Pipa maestro Wu Man advocates, "crossover needs to stem from artistic purposes and not merely a publicity stunt." The stage is a cruel art form, whether there is sincerity, nothing goes unnoticed. Truly successful crossover projects rarely vocalize their intention to crossover, but rather focus on being accepted at what they had started out to achieve, and crossover retires to become a mere form of expression.

文／許慧懿
圖／臺北市立國樂團、吳蠻

很多音樂同行、教師與學生，總會寄望吳蠻回答一些關於國樂、琵琶演奏的未來，或者是傳統與跨界之間的問題，只要是中文媒體的採訪和座談，這些問題總是會被一再提出來。她搖搖頭說：「『未來』這件事是很私人的，也是獨特的，我不認為自己適合去回答關於『未來』這麼大的一個問題。每個學音樂的人都該為自己去思考，不是別人走的路你就一定要走。要談未來，首先還是要問音樂對自己的意義是什麼？目的又在哪裡？這都不是別人可以替你回答或決定的。」

源於對自身文化的焦慮

中文媒體對這兩個問題的興趣，究竟是源自怎樣的一種焦慮。當人們熱衷於

Wu Man is often looked upon for directions on the future of Chinese music, *pipa* performances and the subject of crossing over traditions and contemporary. These questions repeatedly jump on her whenever she is publicly interviewed or gave lectures. This time, she shook her head, "future is a very personal thing, it is unique, and it is not my place to be answering such a big question. This is rather something musicians need to think for themselves. The path others took does not necessarily mean it is the right path for everyone. In order to be able to talk about the future, you must ask

yourself, what music means to you? What is your goal? These are not questions people can answer for you."

Anxiety Towards Our Own Culture

Chinese media took exceptional interest in these two question, why is that? When people start debating about the East and the West, traditions and contemporary, often it reflects the anxiety of losing our own cultural identity or value. It is an intense confidence issue on who we are and where we stand. We often



吳蠻經常與西方演奏家演出。

探討東方與西方、傳統與現代的種種問題，在「促進融合」的表象下，反映出的其實是對自身價值認知的進退失據，是不知道該如何看待自己、不知定位在哪兒的信心危機。我們做任何作品，總是關心西方人怎麼看，彷彿從他們眼中才能知道自己是誰，再不然就是拚命強調自身文化的獨特，標榜是西方人缺少的、沒有的東西。吳蠻忍不住笑著說：「我們從來不質疑自己身為東方人是否能聽懂貝多芬、莫札特的音樂，但為什麼總是懷疑歐美人能不能聽懂《十面埋伏》、《陽春白雪》？」

藝術越到高處 越沒有「理解」的問題

事實上，藝術越到高處，越沒有所謂「理解」的問題，因為真正的藝術，總是訴諸人性，而那是受語言或文化所隔閡的。當我們不再只想和只能從別人的眼光裡看見自我的形象時，才會理解吳蠻為什麼會說：「其實不存在對未

find ourselves obsessed of how the western world thinks of us, of our works as if it is through their recognition can we find our value. Or on the contrary, we are fervent on stressing how different we are, and what we have that the western world doesn't. Wu Man laughs at this, "why do we never worry about not understanding Beethoven or Mozart and always worry ourselves of whether they could understand *House of Flying Daggers* or *White Snow in Early Spring*?"

Virtuosic Art Bears No Barriers

In fact, art at its finest has no barriers. True art appeals to human nature and not bound by languages or cultures. When we cease to see ourselves through the

eyes of others, we can then truly grasp what Wu Man meant by: "there are no issues of pondering the future or crossovers." Each instrument, be it *pipa*, *erhu* or the Chinese orchestra, have his or her vitality. Their future lies in the hands of the player, the composer and the user.

Wu Man indicated that music is often functional, its meaning is injected by the people. Take *pipa* for instance, it can demonstrate festivity as well as sorrow in different verses. It can tell the tale of war and also tell a romantic love story. *Erhu* possesses the same ability and so does the violin, the Chinese orchestra does so as well as the symphony orchestra. "Instruments are vessels for expressions, the importance lies in what you want

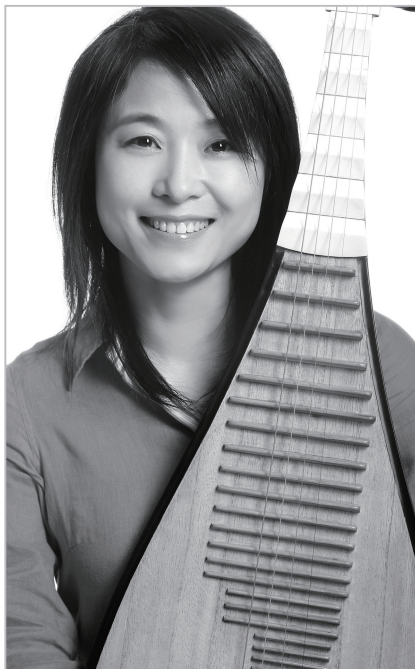
來的思考或跨界的問題」。今天不論是國樂團、是琵琶、是二胡，還是任何一樣樂器，都有自己的生命力，而它們的「未來」，掌握在拿著樂器的那雙手、掌握在譜寫音樂、應用音樂的人。

吳蠻認為，音樂很多時候是功能性的，它的意義是人賦予的。今天琵琶可以演奏一首慶典的音樂，也可以演奏哀傷的音樂；可以說一個關於戰爭的故事，也可以說一個浪漫的愛情故事。二胡如此、小提琴如此；國樂團如此、交響樂團也如此。「樂器只是一個表達的工具，重點在於你要表達的東西是否有內容。因此，它的未來也隨著使用音樂的人的選擇和視野有所不同。你對生命體會得越深，你能說的就越多。未來不是固定的，更沒有誰能夠為誰指路，因為每個人想用音樂表達的東西不可能相同。」

不該為跨界而跨界

同樣的，吳蠻也認為跨界該是一種「出於藝術表達需要的選擇，而不是為跨界而跨界」。舞台是殘酷且現實的，究竟是言之有物，還是玩弄形式，最終沒有不被暴露出來的。真正成功「跨界」的作品裡，幾乎看不到創作者談論跨界這個議題，因為對於他們來說，意念是否被成功表達並被接收了，是唯一有意義的事，其它僅僅是素材的選擇罷了。在有相同認知的藝術家之間，就算換了一批素材，他們還是能表達出相同的思想，以絲路合奏團為例，它的編制並非一成不變，同樣一首曲子，有時因應團員個別的演奏行程，會有別的樂手替補，或是換成不同的樂器參與，但不論在哪一個國家、哪一個城市演出，絲路計劃想要告訴人們的故事，依舊能夠成功的傳遞出去。

吳蠻也對台灣這一代學生的表現有所提醒，除了要讓基本功更紮實外，一定



吳蠻認為演奏家一定要培養自己的風格。

要培養出自己的風格。「以彈撥樂器為例，左手其實遠比右手更為重要，那才是產生韻味和個人風格的關鍵。但今天的風氣卻是誰彈的比較快、比較響，更深層的東西不見了。」

吳蠻認為，近年已經有不少學國樂的學生到對岸去拜師學藝，技巧都大為精進，兩岸之間已經沒有那麼明顯的落差了。「可是要說風格，不管是大陸還是台灣，在年輕一輩學子身上是不明顯的。」

無技不藝

但話說回來，無技不藝，這一點是吳蠻的堅持。「不管是傳統還是跨界，都得是在一定水平之上才有資格談論的議題。跨界不是追求流行，也不是逃避技巧挑戰的避風港。如果你比較喜歡傳統的曲目，那也很好，但你一定要找出自己對曲子的想法，畢竟音樂就跟語言一樣，是種表達的管道，沒有自己的想法，說出來的就稱不上有意義。」

to express. In this sense, the future of the instrument pertains to the choices and the perspectives of the instrumentalist. The deeper you feel about life, the more you can tell about it. The future is constantly shifting, no one can assume captain to the future because everyone has their own say of their own expressions of music."

Crossover is not a mere publicity stunt

Pipa maestro Wu Man advocates, "crossover needs to stem from artistic purposes and not merely a publicity stunt." The stage is a cruel art form, whether there is sincerity, nothing goes unnoticed. Truly successful crossover projects rarely vocalize their intention to crossover, but rather focus on being accepted at what they had started out to achieve, and crossover retires to become a mere form of expression. When artists with like minds perform together, even when materials or musicians are different, the same concept can always come through. Take the Silk Road Ensemble for instance; its components are not always the same artists. At times when some musicians can not travel with the group on tour, there will be other artists filling in, however, Silk Road Ensemble tells the same stories we want to tell with the same sentiment.

Wu Man reminds the students today, in addition to mastering basic techniques, students have to search and develop their own styles. "For

pluck instruments, left hand is always the emphasis than the right hand, that is where style will lie. What I hear today is a competition of who plays faster or louder, nothing beyond these technical skills.” Wu said.

Wu Man also noticed there is a trend of students schooling with famous maestros in China, and their techniques have inevitably improved, shortening the gap on both sides of the strait. “Yet when we look at charismatic style, there are not too much to be seen on students in Taiwan nor China.”

Perfection is the Par

Charisma and perspective are significant, but Wu Man did not ignore the importance of techniques. “Be it traditional music or crossover, our skills have to be near perfect in order to be able to discuss charisma, style or future. Putting ourselves in a crossover production does not mean we are pursuing the trend, and it is neither about avoiding challenges of perfecting our techniques. If you like traditional music, that’s fantastic, then find your own perspective in the music. After all, music and language are alike; they’re both expression channels. Without your own views, the language you speak has no meaning or importance.”

中樂的未來

鍾佩玲： 積極探索 與世界接軌

「傳統依賴創造再生，而創造需要傳統啟發，不管是西樂中奏或中樂西奏，東、西方樂器交流是無法擋的趨勢。」鍾佩玲認為，國樂要不斷地嘗試新演奏形式，才能保持旺盛的生命力。

文／張震洲 圖／鍾佩玲

在不斷地挑戰自我下，臺北市立國樂團彈撥組首席鍾佩玲以演奏台灣音樂為終身職志，並積極地與世界接軌，嘗試各種不同的探索，這個目標和北市國現今發展的精神與方向，不謀而合。

傳統依賴創造而再生

從1993年考進北市國起，鍾佩玲開始了個人職業琵琶演奏生涯，至今多次擔任協奏，「樂團為所有團員開啓寬廣的視野，也給我們成長與突破的機會」，鍾佩玲懷著感恩的心，道出身在北市國點點滴滴的回憶。鍾佩玲認為，北市國在王正平、鍾耀光等團長的帶領下，呈現多元風格的發展，每個時期都有不同的特色，「傳統依賴創造再生，而創造需要傳統啟發，不管是西樂中奏或中樂西奏，東、西方樂器交流是無法擋的趨勢」。她說，國樂要不斷地嘗試新演奏形式，才能保持旺盛的生命力。

音樂世界 變化無窮盡

走過三十年歲月，北市國在傳統樂曲的詮釋上更淋漓盡致。鍾佩玲說，北市國現在是一個自信、充滿熱情的樂團，每場演出都是全神貫注地付出與努力，這是值得嘉許的地方。她認為，音樂世界是無窮盡的變化，北市國思想成

熟了，舞台經驗也更加豐富，在往後的日子裡，只要不斷地挖掘新觸點，從傳統出發，勇往直前，才能推陳出新，精益求精，完成不可能的任務。

鍾佩玲認為，演奏家和樂團面對多元化的衝擊，應不排斥新事物，才能走出新路。

